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convenience of the bathers. In the north-west angle of the same room is a low L-shaped divan of white-plastered mud brick, which presumably served as a lounge for the bathers. A wide doorway with a deep limestone threshold in the center of the north wall of this room leads into a large hall (J) also once adorned with columns. Against its north wall and exactly opposite the doorway is a throne basis of white-washed and painted mud brick, approached by a flight of four steps and finished with a painted cornice of moulded



FIG. 4. THE THRONE PLATFORM  
IN ROOM J

mud (see figure 4). In the west wall two doorways give access to a pair of small two-columned rooms (K and L) by which one approached either the bed and robing-rooms, or the wardrobe-halls. Finally, the corridors F, F', and F'' lead from the rooms as yet unexcavated farther east directly to the destroyed rooms at the western extremity of the building.

The collocation of bedroom, robing-room, bath, and wardrobe-rooms closely associated with a throne-room is the typical plan of all the royal apartments; and this with the solidity of the building, the accuracy of its setting-out, and its spaciousness, almost equal to that of the king's own apartments, show that this dwelling was that of a personage little inferior to the king himself. A very significant feature is the absence of anything like the exten-

sive harīm accommodation of the royal quarter, and we may deduce that the building was occupied either by a woman or by an unmarried boy. It is possible to see here either the palace of such an important personage as Amenhotep III's principal wife Queen Tiy, who surely had an establishment of her own, or with a good deal of probability we may assume that here was lodged the heir-apparent, Amenhotep IV, later the famous Akhnatón. It is possible that we may go even further and see in the two spacious suites of rooms at the west end of the building the lodging of the daughters of Amenhotep III, in which case the quarter as a whole would be that of the royal children; but the denuded state of this part of the structure makes it impossible to recognize with certainty the use of any of the rooms.

In conclusion, much work remains to be done ere this quarter is fully explored. Its buildings certainly extend some distance farther eastward toward the great lake of Queen Tiy (the Birket Habu); but the saturated condition of the soil will make it even harder to trace the walls of crude brick as we advance deeper into the cultivated area. To the west also, the area of magazines and workshops remains to be explored; and at some distance to the north, the remains of a line of buildings, once decorated with inscribed stonework bearing the name of Amenhotep, appear to mark the northern façade of this palace of one of Egypt's most famous kings.

Cairo.

H. G. EVELYN-WHITE.

#### HISTORICAL FAN, WAR-HAT, AND GUN FROM JAPAN

**L**AFCADIO HEARN has made us familiar with Matsue, a remote Japanese town in the province of Izumo lying against Korea; for near this town (at Kizuki) lived the man-who-was-a-god, directly descended from the Shinto deity who some twenty-five centuries ago inhabited this spot when the ancestor of the present emperor descended upon earth and made his habitation in Japan. On this occasion the Shinto god of Matsue did not hesitate to

admit an invading emperor and give him fair words and favor. In fact, it was on account of this "tactful recognition" that he was patronized by the emperor and appointed regent in that part of the earth. Since then, from father to son, his descendants have been the spiritual rulers of Matsue, and as pontiffs their home has ever been in the temple.

When I went to Matsue in 1905 I had a

fied in holy water before I was permitted to examine the wonderful fourteenth-century armor. All of this, I confess, seems wide of the present mark. It so happened, however, that through the local schoolmaster, a young man who stood nearby and acted as Baron Senké's interpreter, I was later given the opportunity to see interesting objects which were not the property of the temple—and some of these I acquired.

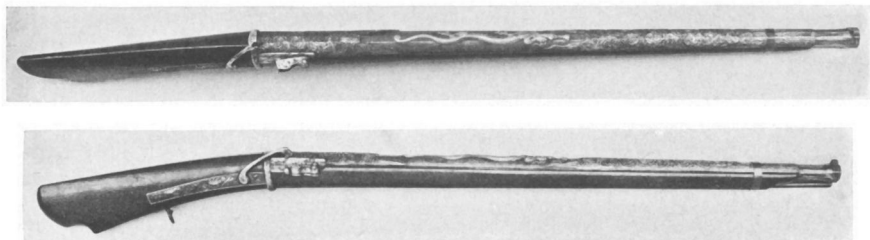


FIG. 1. GUN OF HORIO TAITO PRESENTED BY HIDEYOSHI (1592-98)

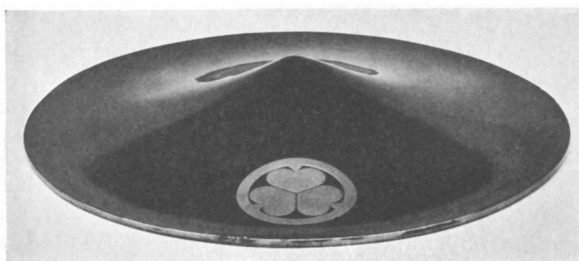


FIG. 2. CEREMONIAL HAT (JINGASA)  
OF NAOMASA, DAIMYO OF MATSUE

particular reason to visit the temple, for in its treasury was a suit of precious armor—donated, *ex voto*, by the shogun Ashikaga Takauji—and this I wished to examine minutely and to photograph. Hence it was clear that I should meet and ask the permission of the arch-custodian, the man-who-was-a-god. This I found I could readily do since Baron Senké, who was then the head of the family, was a friend of my friend Dean Kakichi Mitsukuri of the Science College of Tokyo. So, thanks to a cordial letter, I had the honor of being given a personal interview. I shall always remember the ancient shrine where by the side of Danshakū Senké I worshiped in Japanese fashion and had my hands puri-

Among them was an historical gun, together with a fan and a war-hat<sup>1</sup> which had belonged in a branch of the Tokugawa family which ruled Matsue in the seventeenth century. These objects are perhaps of sufficient interest from an artistic viewpoint to merit the present note.

The war-hat is simple in form (fig. 2), well preserved, covered with black lacquer of the best quality, and bearing in gold the arms of the Tokugawa family. Its inner side is decorated with gold lacquer, and on its primitive lining is an old inscription, in rather unclerkly hand, stating that it belonged to "Daimyo of Matsue,

<sup>1</sup>These were given to the Metropolitan Museum in 1914.

Un-in Tai-shu, Matsudaira Dewâ-no-Kami Naomasa, Major General Sho 4 rank," and giving also a date, "third month, Kwanyé 15, the year of the Tiger [=1638]" (fig. 3).

The war fan, which was used as a commander's truncheon, is richly lacquered, its borders of iron damaskeened in silver (fig. 4). Its handle bears the same name, "Naomasa"; and on its sides, written with lacquer in red characters on a lighter ground of red, are poetical maxims, suited to a commander's fan. On the obverse appears: "My power is unseen like the mystery of the universe, and my action is

松城主 雲隱太守松江  
少將直政  
寬永十五年二月廿七日寅

FIG. 3. INSCRIPTION ON LINING OF  
WAR-HAT

as the bolt from heaven"; on the reverse, "In repose I am as stable as a mountain and still as the deep forest, yet in time of action I sear like living flame." The Chinese characters are here well written, suggesting the love for writing, as an art in itself, which for over two thousand years people of the East have cherished, where a beautiful inscription is given equal rank with a beautiful painting.

Who was the daimyo Naomasa here mentioned? A review of the history of the Tokugawa family shows that he was a grandson of Iyeyasu, famous head of a famous family which for two and a half centuries ruled Japan with a feudal system more elaborate and successful than the world had ever known. Naomasa (1600-1666) was the fourth child of Hideyasu,

who was the elder brother of the second Shogun, Hidetada; he became the ruler of the province of Izumo, a fairly rich fief (revenue reckoned as 186,000 koku, or bales-of-rice, a koku weighing 350 pounds), in 1638; and he was the ancestor of the Matsudeira branch of the family which became prominent in middle and later Tokugawa times. The present hat and fan were said to have been preserved in a samurai household in or near Matsue as family treasures from the time when they were given to an ancestor by Naomasa<sup>1</sup> as a personal keepsake.

The third object is the most important. It is a gun (fig. 1) which dates from the late sixteenth century and, it is stated, was a family treasure of the same Daimyo of Matsue: its inscription reads *Chosen; Horio Taito: Kampaku Taiko, Hairio: Un-in Joshu*. This may be translated: [From] Korea, [this gun to] Horio Taito, a gift from Kampaku Taiko, [to] the Daimyo of Matsue. Our gun, therefore, concerns the famous Kampaku Taiko,<sup>2</sup> Hideyoshi, the "Japanese Napoleon" who invaded Korea in 1592.

Was it, then, a relic of the Korean campaign, or was it among the presents given by Taiko to his victorious general on his return from the front? We know that Horio Taito<sup>3</sup> was one of the best officers of

<sup>1</sup>In his *Glimpses of Unfamiliar Japan*, Lafcadio Hearn has given several interesting references to Naomasa (especially in Vol. II, pp. 621-624): he refers to him as the patron saint of Rakusan temple, describes the procession when his miya (memorial effigy) was carried from the temple to the castle of Matsue, and tells of Naomasa's consternation when he invaded the Holy of holies at Kizuki and saw the relic turn bodily into the writhing coils of a huge dragon!

<sup>2</sup>The writer's friend in Kyoto, Mr. K. Makino, in a letter just received, states that the use of the character *Ko* in Taiko—which signifies princely birth, while Hideyoshi was notoriously plebeian, and should have been quite satisfied with the ideograph *Go*—was part and parcel of Hideyoshi's ambitious plans. He was to become king of Korea and China combined, leaving Japan in the hands of Iyeyasu: hence it was that he affected the dress of the Ming emperors and caused his subjects to call him Kampaku Taiko.

<sup>3</sup>Otherwise Horio Yoshiharu, or Tatewaki.  
(Note kindly given by Mr. Kojiro Tomita.)

Hideyoshi and high in his favor: like the latter he was *parvenu*: he appeared in his service in 1573 when a youth of sixteen and was soon given a very small holding (150 koku) at Nagahama: then he saw the fall of Nobunaga (Hideyoshi's feudal chief) and the stormy rise of his master.

mind of Japan. Next, he was given the castle of Hamamatsū (which increased his revenue by half). Then came the extraordinary Korean campaign, which inspired the Japanese and unified them. In 1598, the year Hideyoshi died, Horio Taito was among the highest officials in Japan: he

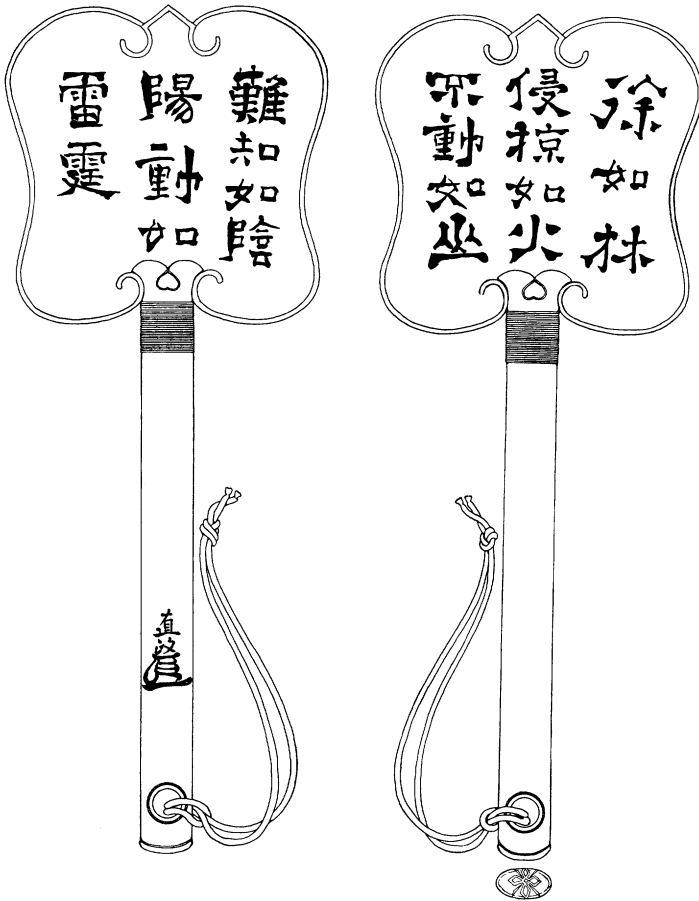


FIG. 4. WAR FAN OF NAOMASA, DAIMYO OF MATSUE  
FRONT AND BACK VIEWS

And his fortunes rose with Taiko's: he had in time holdings in Harima (1,500 koku), Tamba (3,500), Takahama (20,000), and Sawayama castle (40,000). The last was an important advancement; it bore with it the title Taito and the rank Ju 5 of second rank—which may tell little to you or to me, but which meant much to the feudal

was one of the three second secretaries of his master and was the steward of practically all of Hideyoshi's provinces. It is clear that he was highly esteemed in the empire; for Iyeyasū when he became shogun increased his income and gave him at once the province Yechizen and soon (1599) the rich fief of Izumo (240,000 koku) and

the Oki islands. Now it was that he retired to Matsue and built (1603) the great castle there, which was called Un-in-jo (un = Izumi, in = Oki-islands, jo = castle), from which sprang his title Un-in-jo-shu (*shu* meaning governor, or lord).

The gun itself is interesting as an arm and differs in several regards from any Japanese gun I have examined. Its lock is unlike those of later design. Its barrel appears to be of foreign make, probably an early importation from Portugal: a reason for this appears in the little loops which it bears along its under side; for these were used for pinning the barrel to a European gun-stock—the Japanese stock holding the barrel in position by means of external loops of metal. Another feature which suggests a foreign origin for the barrel is the fact that part of the ornamentation, that showing a wave pattern, is applied, instead of having been chiseled directly on the barrel—the barrel was already too thin to warrant this treatment, even when made of the strong *namban tetsu* (foreign iron) which already was highly prized in Japan. I may add that the mountings of the gun are richly gilded *à mercure*.

In summing up the findings upon the foregoing objects, one is inclined, after the fashion of a war-worn collector, to ask the question, "Can these things be authentic?" Evidently historical attributions for art objects are always to be accepted with reserve. And especially is this true in Japan where there have been collectors for centuries and where hero worship has ever been intense. In the above instances, however, it seems clear that both the objects and the inscriptions are of the period. In the case of the hat and the fan their exquisite quality leads us to believe that their owner was a personage of high distinction. As for the gun, it is not only of the best workmanship, but it was considered of such value that it was exhibited on some occasion and for some purpose, for I discover as I write this that it bears a catalogue number and the official mark of a prefecture. These are stamped deeply in very small characters, rust filled, on the side of the barrel near the stock.

I should finally note that the inscriptions given herewith were carefully translated by my friend, Mr. Hashime Murayama, to whom, too, my thanks are due for his detailed references to Japanese documents.

Since the foregoing was in proof, Mr. Kojiro Tomita of the Department of Japanese Art in the Boston Museum has examined the objects critically and not only read the inscriptions given above but very kindly translated eight archaic ideographs which appear on the barrel of the gun. They signify: "Longevity (be) compared (with the) Southern Mountain: Wealth (be) likened (to the) Eastern Sea." This, it appears, is a classical Chinese formula of congratulations. It means, "May you live long and prosper!" The Southern Mountain, Mr. Tomita adds, is (Chung) Nan Shan, near Ch'angan, in Shensi, China. Mr. K. Makino notes interestingly that the Eastern Sea is especially fitting in this formula of well-wishing, since it was the home of the god of wealth.

B. D.

## THE PLEASURES OF THE MUSEUM

I WAS reading a novel the other day in which a group of people, as a pretext for frequent meetings, plan a round of visits to the museums and galleries of London. Two of these people, however, soon become really interested in art and archaeology, upon which one of the others reflects as follows:

"Of course it was odd of them at their ages to have developed such a sudden interest in what Tommy's simple mind regarded as lesson-book subjects, but he mentally excused the friend of his youth and the moonbeam lady of his dreams on the score of their nationality. He had heard that the Irish never quite outgrew their childhood."

Now, this state of mind which regards a museum merely as a place of study is a very common one, and is apt at times to become too exclusively that of the very museum officials themselves. They think so much of justifying their demands for public support on the ground of the educational value